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truth, his frankness, his respect for knowledge, and for his wise application of the fruits of experience; the result of this was to make one value his society scarcely less than those to whom it was dearer through the ties and sympathies of domestic life. He was an honor to the body of architects to which he belonged, and his loss may well be deplored by his profession as well as by the community at large.

A friend who was intimate with Mr. Priest, says of him as follows: "Mr. Priest was just emerging into fame—fairly won by a close application to the minutiae of his calling—such as sound principles of construction and unvarying attention to detail, all the work of his hands being guided by a refined and cultivated taste, proceeding from a mind well stored with intellectual wealth. The last ten years of his life were those of suffering and debility, which at times prostrated his body, and seriously interfered with his hopes in his profession; but against all obstacles he bore up manfully, striving with unwavering determination to do his utmost in that station into which it had pleased God to call him. He was in belief a sound and thorough churchman, and took especial delight in designing and constructing houses of God; indeed, the studies of ecclesiology and architecture were ever combined with him; and we have the result in fitting houses of worship scattered over the land, built with an especial regard for the due performance of the solemn ritual of the church. Baltimore, especially, has several monuments of his skill and good taste in this particular, while New York, New Jersey, Maryland, North Carolina, and Alabama, all show enduring mementoes of his genius. In domestic work, he erected cottages, country-houses, parsonages, and schools, in many of our States, and was well-known for his rigidity in carrying out to the utmost extent his principles of thoroughness and good taste, seldom failing to call forth sentiments of perfect satisfaction from his constituents. His last sickness was one of suffering, and his death was peaceful—soothed by the consolation of the church he loved so well."

NEW PUBLICATIONS.

We desire to add our indorsement to the following item from the "Evening Post," concerning Mr. Ehninger's success:

"Ehninger, the artist, has been highly successful with his experiments in what may, perhaps, be termed photographic etching. The process is that of etching on plates of glass, prepared according to photographic principles, from which any number of impressions can be printed. The superiority of the process to that of the old process of etching on copper or steel, is that *any* artist, with a common needle, is able to etch his design upon the glass, without that previous practice with the dry point and skill in laying grounds that are required for etching on metals. The new process may not furnish all the delicate resources of the old process, but it is sufficiently expressive to enable amateurs to enjoy the *thought, style and touch* of the artist in a more complete and perfect form than ordinarily within our reach. Several artists have experimented with Mr. Ehninger's plates, and with great success. Among those who have made drawings are Darley, Casilear, Kensett, Lambdin, Mignot, E. Johnson, Durand, Stone, Delessard, Boughton, Gifford, and others, and the result is a portfolio of etchings of the greatest interest to all who know how to estimate their value. We believe it is Mr. Ehninger's intention to have a series of drawings furnished by various artists and published by the end of the year. We cannot conceive of a more beautiful or instructive *annuaire* for a holiday gift."

A few prints are published in this country from time to time, genuine original Art, which are of significance in relation to the cultivation of public taste. We are reminded of this frequently on glancing at some of these productions in our shop windows, contrasting as they do with so much inferior foreign Art. One that comes into our mind is a lithograph by Grozelier, from a drawing by Barry, called "The Motherless"—two children's heads of great beauty. The spirit of the original drawing may not, perhaps, be fully preserved in this copy; but it is, nevertheless, an embodiment of true beauty and satisfactorily suggestive of the graceful and pathetic sentiment of the original, and worthy of being hung on the walls of any house in the land. This lithograph may be had for a moderate sum. In addition to the above, there is a photograph of the "Motherless" from the original drawing.

In portraiture, a fine lithographic head of Longfellow has appeared, we think, from a photograph.

Among prospective publications, we hear of two engravings in the mixed style by Ritchie & Co., from Darley's drawings of Washington entering New York, called "The Triumph of Patriotism;" and the battle of Lexington, called "The First Blow for Liberty." There are also to be issued a series of photographs of various works by Eastman Johnson ("Negro Life at the South"), Bellows, Lambdin, Boughton, etc.

Studies among the Leaves.

EDUCATION is a problem of greater significance and more difficult of solution than any social puzzle occupying the brains of the good men of our day. Two systems prevail, the scientific and the classic, or as we prefer to call it, the poetic, the latter being the most in vogue; in fact, the scientific system may be said to be only in embryo. We propose to quote a few scattered passages from various writers, mainly to expose some of the rocks and shoals of the classic system.

A writer, and an eloquent one, in a recent number of the "Westminster Review," in advocating Science as a fundamental principle of education, and with a more comprehensive meaning than is usually attributed to the word, says:

We are guilty of something like a platitude when we say that throughout his after career, a boy, in nine cases out of ten, applies his Latin and Greek to no practical purpose. The remark is true, that in his shop or his office, in managing his estate or his family, in playing his part as director of a bank or a railway, he is very little aided by this knowledge he took so many years to acquire; so little, that generally the greater part of it drops out of his memory; and if he occasionally vents a Latin quotation, or alludes to some Greek myth, it is less to throw light on the topic in hand than for the sake of effect. If we inquire what is the real motive for giving boys a classical education, we find it to be simply conformity to public opinion.

There can be but little doubt that in this country, the motive cited, "conformity to public opinion," prevails without a thought of its unsoundness. Parents, in our society, are generally so well off as to be able to pay munificently for the education of their children, and so ignorant as to be quite incompetent to decide upon the proper education for them. When the question is off his mind, as to where he shall send his children to school, the parent feels as happy as he does afterward when the money is made or borrowed to pay the teacher's bill, or, as is too often the case, when he avoids paying any bill by having sent his

children to a public school organized "in conformity to public opinion." The capacity of the child is entirely overlooked, and above all, the normal conditions of human nature; an instinctive good nature prompts the parent to smooth the path for his child to an easy success in life through *schooling*; he thinks that if he had had *an education*, his fortune and position would have been more easily acquired, and he would have secured by it more time to enjoy the leisure of a gentleman. The stereotype career of pupils whose education is due to such motives, shows the folly of this delusion. The same writer again says:

That increasing acquaintance with the laws of phenomena which has through successive ages enabled us to subjugate nature to our needs, and in these days gives the common laborer comforts which a few centuries ago kings could not purchase, is scarcely in any degree owed to the appointed means of instructing our youth. The vital knowledge—that . . . which underlies our whole existence, is a knowledge that has got itself taught in nooks and corners, while the ordained agencies for teaching have been mumbling little else than dead languages.

Subsistence is so much a matter of instinct, and so easily obtained in a sparsely populated country like ours, an education undertaken with a view to "get on in the world," is a misapplication of our faculties. A mere *living* is not worth the cost of an education. It is the moral and mental parts of our nature and not physical necessities that must be provided for. Prompted by this idea, the defenders of the classic or poetic system of education put it forward as the best possible mental discipline. In respect to this point the writer quoted above says:

It would be utterly contrary to the beautiful economy of nature, if one kind of culture were needed for the gaining of information and another kind were needed as a mental gymnastic. Everywhere throughout creation we find faculties developed through the performance of those functions which it is their office to perform; not through the performance of artificial exercises devised to fit them for those functions. The red Indian acquires the swiftness and agility which make him a successful hunter by the actual pursuit of animals . . . That skill in tracking enemies and prey which he has reached by long practice, implies a subtlety of perception far exceeding anything produced by artificial training . . . From the Bushman, whose eye, which being habitually employed in identifying distant objects that are to be pursued or fled from, has acquired a quite telescopic range, to the accountant whose daily practice enables him to add up several columns of figures simultaneously, we find that the highest power of a faculty results from the discharge of those duties which the conditions of life require it to discharge. And the same law holds throughout education. The education of most value for guidance, must at the same time be of the most value for discipline.

A French writer on the classics says, according to the "Examiner," that there is an undue prominence given to the study of Latin. He protests against Latin being made the basis of all education; "that it prevents due attention being given to the arts, sciences and languages of the present day; that its literature is comparatively of little value, and not of very moral tendency; that it is a study particularly ill suited to qualify men for the active business of life; and that it tends seriously to impair the faculty of observation." There can be no doubt of it. Classical graduates are the most unobservant people one can encounter, an assertion which another French writer supports by saying that a university education is "a petrified

scholasticism, where every yearning for discovery is interdicted."

Perhaps the following extract, so far as the classic or the scientific system is concerned, offers a good compromise of opinion. Dr. Acland says:

I do not doubt the value of any honest mental labor. Indeed, since the *material* working of the Creator has been so far displayed to our gaze, it is both dangerous and full of impiety to resist its ennobling influence, even on the ground that His *moral* work is greater. But notwithstanding this, the study of language, of history, and of the thoughts of great men, which they exhibit, seems to be almost necessary (as far as learning is necessary at all) for disciplining the heart, for elevating the soul, and for preparing the way for the growth in the young of their personal spiritual life: while, on the other side, the best corrective to pedantry in scholarship, and to conceit in mental philosophy, is the study of the facts and laws exhibited by Natural Science.

While on the subject, we quote a paragraph from an English paper of a less specific character:

Education has a tendency to produce a healthy eccentricity. It is something which every one who possesses it feels to be peculiarly his own, and which will remain with him however his outward appearance and daily habits may change. All eccentricity requires a certain courage, and the path to this courage is made smooth in proportion as each man, having something on which he can rely, perceives that to be courageous will cost him less. There is, also, a new feature in modern education that is especially suited to instill social courage. Every one travels, and in travelling sees the costumes and manners, observes the characteristic traits, and hears the opinions and beliefs of nation after nation. The traveller finds that the human race gets on pretty well, even where it has not adopted the particular pattern on which he has tried so patiently to cut himself; and he gains at least the germ of revolutionary ideas, even if he does not care or dare to bring them to maturity. He is prepared to abandon the greatest triumph of Western conventionalism, the hat, after having been familiar with the turban and the fez, and he cannot entertain any scruples about a beard after having seen the snowy splendors that have lent dignity and grace to the Eastern patriarchs who have fed, instructed and cheated him. Women, too, travel; and as women are the great upholders of all conventionalism, and are haunted with an inclination to crouch before the censure of Mrs. Grundy, it affects society widely and largely that lady travellers should gain a notion of the infinite varieties of Mrs. Grundy which the world contains. Encouraged by the absence of the type with which she has been familiar, a lady abroad ventures on licenses which she would fear at home as the remote beginnings of a possible social ostracism. At present, however, the eccentricity of ladies, being new and unrecognized, is in its outrageous stage. Unprotected females stalk over Norway in thick boots, or provoke declarations in Sicilian churches. Lively girls go on grand flirting raids to Bengal; and a lady is even said to have gone up Mont Blanc and proceeded to a ball on the evening of her descent. But soon this eccentricity will boil down. The outrageous type will fade away, and women will remain with more liberty, and a greater disposition to let the men of whom they take charge follow their own devices.

Some of the standards of education occur to us in this connection. And first, a Greek standard. Muller says:

Up to the time of the Persian war, the school-education of the Greeks was limited to a very few subjects. From his seventh year the boy was sent to school, in which he learned reading and writing, to play on the lute and sing, and the usual routine of gymnastic exercises. In these schools it was customary to impress upon the youth-

ful mind, in addition to these acquirements, the works of the poets, especially Homer, as the foundation of all Greek training, the religious and moral songs of the lyric poets, and a modest and decent behavior. This instruction ceased when the youth was approaching to manhood; then the only means of gaining instruction was intercourse with older men, listening to what was said in the market-place, where the Greek spent a large portion of the day, taking a part in public life, the poetic contests, which were connected with the religious festivals, and made generally known so many works of genius; and as far as bodily training was concerned, frequenting the gymnasium kept up at the public expense. Such was the mode of education up to the Persian war.

And truly practical and useful to the scholar was such an education for that age, both as concerned his character as a man and his duties as a citizen. But a change took place.

With the Persian war, an entirely new striving after knowledge and education developed itself among the Greeks; and subjects of instruction were established, which soon exercised an important influence on the whole spirit and character of the nation. The art of speaking, which had hitherto afforded exercise only to practical life and its avocations, *now became a subject of school training*, in connection with various branches of knowledge, and with ideas and views of various kinds, such as seemed suitable to the design of guiding and ruling men by eloquence. All this taken together constituted the lessons of the sophists.

The results of modern classical education seems to flow from the principles of the sophists. In addition to oratory, our system teaches sensation writing, which now is as powerful in its effect on the uncultivated mind as was the fine speaking of antiquity. In England, the "Times" newspaper, the most-revered of public speakers and a model press, is called the thunderer, and is lauded for its vigorous roar—never for its truthfulness; while English reviewers almost always denounce the style and method of a work whenever its matter happens to be unconventional or distasteful. That there is a visible parallel between ancient and modern sophists, as we view the latter in the pulpit, in the editorial chair, or on the political rostrum, the following description of the ancient sophist attests:

They lived among their pupils, teaching them more by familiar conversation and in their promenades than by formal lessons; they won their applause; they pretended to regulate their habits, to form their beliefs, and often inspired them with an enthusiastic worship both of the muses and of their interpreters. They in this capacity passed from town to town as if in a triumphant march, everywhere expected, honored and fêted, and ever uttering in the ears of astonished listeners some declamatory speech on moral points, or some amplification of historical circumstance. A group of disciples followed in their footsteps. Besides filling their heads with the scanty encyclopedia of antique knowledge, familiar with Plato as with Homer, and mingling together, like Aristotle, the study of nature with that of the soul, and physics with metaphysics, these heirs of ancient Grecian wisdom suffered no gleams of inquiry to appear in the minds of their pupils that they did not pride themselves upon satisfying; no act of their life supervened that they did not assume to regulate.

Observe how the individual here usurps the place of truth. Exercising such an influence, the sophist frequently rose to power and influence in the state. Why should he not, when skillful in the flattery of potentates and riding safely on the wings of popular admiration! Here is a picture of one of these popular sophists on the occasion of a public contest with a rival.

It was a great day for an orator and for a whole Greek city, that

upon which took place in the amphitheatre one of these oratorical tournaments. Slaves ran about the streets beforehand, making announcements to the public; seats were engaged and places disputed; the famous sophist neglected nothing to captivate the eyes of the throng. His toilet was an object of special solicitude; he appropriated to it the best part of the wealth which he derived from his lessons; his curlers were perfumed, his cheeks were rouged, his head was crowned with laurel or artificial flowers intermingled with precious stones. He was skillful in the art of presenting himself opportunely, of acknowledging the applause of the crowd by gracious gesture, of bearing himself with nonchalance and at the same time in displaying his hands loaded with diamond rings. When the proceedings were over the crowd bore him away in triumph, decking him with crowns and bestowing upon him various titles; they called him the divine poet, a nightingale, the king of eloquence, and other titles of similar import, according to the inspiration of the moment.

Modern sophistry exhibits to a discerning eye a similar spirit, although, as yet unaccompanied with similar forms. The ancient poetical system, however, ended with the appearance of Christianity, but it reappeared at the revival of letters. We now give a specimen of the poetic standard of teaching practised by a good man, Alcuin, an ecclesiastical statesman in the time of Charlemagne, and justly a favorite of that wise emperor. "He was superior in acquisition and in intellectual fecundity to all his contemporaries, without rising much above them in the originality of his ideas or of his methods." So says Guizot, from whose history of Civilization we take the following ecclesiastical dialogue. The interlocutors are Pepin, a son of Charlemagne, and Alcuin.

Pepin. What is the art of writing?

Alcuin. The guardian of history.

P. What is language?

A. The interpreter of the soul.

P. What is that which gives birth to language?

A. The tongue.

P. What is the tongue?

A. A rod of the air.

P. What is air?

A. The conservator of life.

P. What is life?

A. Enjoyment for the happy, a grief for the miserable, a waiting for death.

P. What is death?

A. An inevitable event, an uncertain journey, a cause of tears for the living, the confirmation of testaments, a pilferer of men.

P. What is man?

A. The slave of death, a passing traveller, a guest in his own dwelling. . . .

P. How is man situated?

A. Like a lantern exposed to the wind.

P. Where is he placed?

A. Within six limits.

P. Name them.

A. Overhead, underneath, before, behind, the right, and the left.

P. What is sleep?

A. The semblance of death.

P. What is the liberty of man?

A. Innocence.

P. What is the head?

A. The completion of the body.

P. What is the body?

A. The habitation of the soul.

P. What is the sky?

A. A moving sphere, an immense vault.

P. What is light?

A. The illuminator of all things.

P. What is day?

A. A provocation to labor.

P. What is the sun?

A. The splendor of the universe, the beauty of the firmament, the grace of nature, the glory of the day, the dispenser of the hours.

P. What is the earth?

A. The mother of everything that grows, the nurse of all that exists, the granary of life, a gulf which devours all things.

P. What is the sea?

A. The pathway of the bold, the frontier of the land, the resting-place of the waves, the source of the rains.

P. What is winter?

A. The exile of summer.

P. What is the spring?

A. The painter of the ground.

P. What is summer?

A. The power that puts clothing upon the earth, and the ripener of fruits.

P. What is autumn?

A. The granary of the year.

P. What is the year?

A. The swift chariot of time.

P. Master, I fear to go upon the sea.

A. What leads thee to seek the sea?

P. Curiosity.

A. If thou hast fear, I will follow thee wherever thou goest.

P. If I had knowledge of a vessel, I would prepare one for thee in order that thou-mightest accompany me.

A. A vessel is a wandering house, an inn everywhere, a traveller that leaves no trace behind.

P. What is grass?

A. The raiment of the earth.

P. What are vegetables?

A. The physician's friends and the glory of cooks.

P. What renders bitter things sweet?

A. Hunger.

P. Of what do men never tire?

A. Gain.

P. What is the slumber of those who wake?

A. Hope.*

P. What is hope?

A. The sweetener of labor, a doubtful event.

P. What is friendship?

A. The harmony of souls.

P. What is faith?

A. The assurance of unknown and wondrous things.

P. What is that which is wonderful?

A. I lately saw a man standing, a body dead and walking, and yet which never existed.

P. How is that possible? Explain.

* Hope is the dream of one that awaketh.—*Aristotle.*

A. I saw the reflection of an image in the water.

P. Why could I not comprehend that myself, having so often observed a similar thing?

A. As thou art an excellent youth, and endowed with quick perceptions, I will propose to thee other extraordinary things. Try if thou canst discover them thyself.

P. I will. If I should err, set me in the right path.

A. I will do as thou desirest. One who is unknown to me conversed with me, without language and without voice; he came not from the past, and will not be hereafter, and I have neither heard nor known of him.

P. Perhaps a dream has agitated thee, master?

A. Precisely, my son. Listen once more: I have seen the dead engender the living, and the dead have been consumed by the breath of the living.

P. Fire is born of the rubbing of branches, and the branches have been consumed.

A. Truly.

Guizot says, that, as teaching, such dialogues are strangely puerile; as a symptom and principle of intellectual activity, they merit the best attention. They bear witness to that eager curiosity with which the mind, young and ignorant, directs itself to all things, and that pleasure so lively which it finds in unexpected combinations and in every idea in any respect ingenious—a disposition which shows itself in the life of an individual as in that of a people, and which, at one time, generates the wildest dreams, and again at another time the vainest subtleties." Whoever is startled by the "wild dreams" and "vainest subtleties" of the present day, may detect a mental state very similar, if not precisely like that of the age of Charlemagne!

We pursue this subject no further at present. It is mournful to find the prevailing thought on the subject of education so limited in scope and so unproductive of good results. Systems and forms of instruction seem to absorb thought concerning the means, that should be given to the end of education, which is simply and concisely—a *search after truth*. Ancient and modern paganism commingle in the poetic standard on the one hand, and in the standard of material success on the other. In the mere enjoyment of a poetical flower-garden consisting of the choice thoughts and beautiful rhetoric of the ancients, we do not dream of the stern experience, out of which those thoughts were born; we mentally revel with Plato, but shrink from drinking the hemlock with Socrates. On the other hand, the symbols of engrossing labor, the spade and the ploughshare, have only swelled out with frog-like ambition into the modern idols of the locomotive and the steamer—do we rest more? do we think more? are we happier, or are we any nearer to a positive recognition of the presiding deity of Truth—the Holy Ghost of the Christian faith?

THERE is certainly something accidental in the first rise and progress of the Arts in any nation. I doubt whether a very satisfactory reason can be given, why ancient Rome, though it derived all its refinements from Greece, could attain only to a *relish* for statuary, painting, and architecture, without reaching the practice of those arts: while modern Rome has been excited by a few remains found among the ruins of antiquity and has produced artists of the greatest eminence and distinction.—*Hume.*